



1999-2000 SEASON

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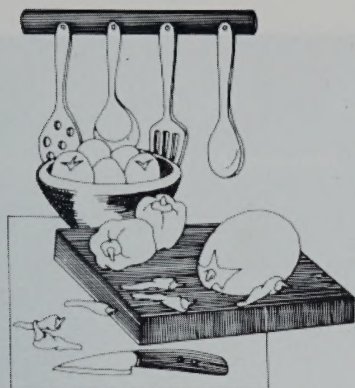


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Handel & Haydn Society  
Christopher Hogwood, Artistic Director  
John Finney, Associate Conductor  
1999-2000 Season

Friday, February 11, 2000 at 8:00 p.m.  
Sunday, February 13 at 3:00 p.m.  
Symphony Hall, Boston

Handel & Haydn Society Period Orchestra  
Ivor Bolton, conductor

Overture to *The Creatures of Prometheus*, Op. 43

Ludwig van Beethoven  
[1770-1827]

Symphony No. 1 in D Major, D. 82

Franz Schubert  
[1797-1828]

*Adagio—Allegro vivace*

*Andante*

*Menuetto-Allegretto*

*Allegro vivace*

—Intermission—

Symphony No. 5 in C Minor, Op. 67

Ludwig van Beethoven

*Allegro con brio*

*Andante con moto*

*Allegro*

*Allegro*

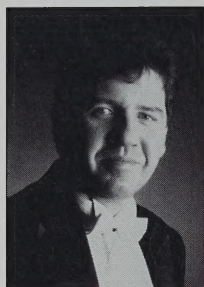
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*The program runs for one hour and forty-five minutes.*

*The audience is respectfully asked to turn off all electronic watches, paging devices,  
and cellular phones during the performance.*

# ARTIST BIOGRAPHY

## IVOR BOLTON, CONDUCTOR



Ivor Bolton is one of Britain's most active and versatile conductors, in repertoire ranging from Baroque to contemporary. Mr. Bolton is currently Music Director of the Lufthansa Festival of Baroque Music at St. James's Piccadilly in London; he founded the St. James's Baroque Players in 1984. Future commitments feature several new opera productions including *La Clemenza di Tito*, Monteverdi's *Orfeo* (both in Munich), *Poppea* and *Tamerlano* for the Maggio Musicale in Florence, and *Iphigenie en Tauride* at the Salzburg Festival. Last season, he conducted concerts with the Gürzenich Orchestra in Cologne and the Rotterdam Philharmonic, made a

highly acclaimed 1998 debut at Lincoln Center in the Mostly Mozart Festival, and led performances of *Solomon* in Florence. Mr. Bolton's recordings include all the Bach Harpsichord Concertos, Purcell's *Dido and Aeneas* (Teldec), and a collection of saxophone concerti with John Harle. These performances mark his Boston debut.

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 Lena Wong  
 Anne-Marie Chubet  
 Sue Rabut Cartwright  
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 Barbara Englesberg  
 Maria Benotti  
 Elizabeth Abbate

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 Anne Black  
 Barbara Wright  
 Susan Seeber  
 Laura Jeppesen

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 Sarah Freiberg  
 Emmanuel Feldman  
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# A CLASSICAL INHERITANCE

Robert Mealy

The extraordinary perfection of the high Classical style by its masters Haydn and Mozart left symphonists after them with a problem: where to go from here? For Beethoven, the answer became very clear, once he started on his own symphonic path: take everything much, much further than the neat proportions of his forbears. For Schubert, the answer was not as simple, since his musical genius worked in a very different way from Beethoven's.

Schubert began writing his first symphony when he was only sixteen, while still at the imperial Viennese choir-school known as the Stadtkonvikt. Here he received a free education until his voice broke—which it did in his sixteenth year, to judge by a note on some school music:

"Schubert, Franz, crowed for the last time, 26 July 1813." By then he was far less interested in school than in music, and this was to be his last year there. His first symphony, D.82, was intended for the Stadtkonvikt orchestra, where he was concertmaster and assistant conductor. Although Beethoven was already well into writing his Eighth Symphony by 1813, Schubert was far more influenced by the repertory of the school orchestra, and this symphony uses Haydn, Mozart, and early Beethoven as its points of departure.

The work opens with a slow introduction, which unusually reappears before the recapitulation; its second theme reveals that Schubert was not unaware of Beethoven, as its resemblance to the theme

of the finale from the "Eroica" is hardly accidental—a melody which, incidentally, first made its appearance in Beethoven's *The Creatures of Prometheus*! The long development section of this *Allegro* was edited down by an older and wiser Schubert, who nonetheless kept the triumphant ending, with its screamingly high first trumpet part.

The second movement is another kind of homage, this time to the slow movement of Mozart's "Prague" Symphony, K504. One particularly characteristic element of

Mozart's original is even quoted at the very end of this *Andante*, in a little chromatic run of sixteenth-notes that rounds off the movement. What follows is, interestingly, a minuet, not (as most were writing by 1813) a scherzo. The symphony ends with an *Allegro vivace* that

encapsulates the tension between earlier symphonic models and the extended range of Beethoven that runs through the whole work. The movement opens with an elegant early Classical sound, but this discretion is soon answered by a grand Beethovenian tutti, and developed at great length.

Beethoven, of course, certainly had his own wrestlings with earlier masters. His one large-scale ballet, *The Creatures of Prometheus*, was composed in 1801, around the same time as his First Symphony and his Op. 18 string quartets. The opening of its overture, in fact, uses the same bold chord as begins the Symphony; apparently Beethoven remarked with pleasure "if the Viennese



Franz Schubert

## THE EVOLUTION OF THE SYMPHONY

In the early Nineteenth Century, the symphony known to Haydn and Mozart had become a very different thing. In fifty years, this form had evolved from a light entertainment to one of the most important instrumental forms of its time, one which called for big statements and epic proportions. Part of this had to do with changes in audiences, as a larger and larger musical public came to hear concerts in larger and larger spaces, and partially this had to do with changes in aesthetics, as a taste for the massive and overwhelming became part of appreciating the “sublime.” But mostly it had to do with the extraordinary pulling-apart Beethoven gave to the symphonic form, as he extended it in all dimensions to convey his titanic musical struggles. Any composer coming after him had much to reckon with in taking on the symphony!

—Robert Mealy

music-teachers didn't like me before this, they'll hate me now!" But what follows is the kind of brilliant, bustling overture that Mozart created to such effect in his *Così*. Beethoven takes this High Classical pattern and ingeniously extends its dimensions, even turning little up-beat patterns into material for development. While ballet and Beethoven may not seem to be natural partners, the theme of this “heroic, allegorical ballet” was very much to his aesthetic. Its seventeen numbers depicted Prometheus civilizing mankind, making them (according to the program) “susceptible to all the passions of human life by the power of harmony.”

Beethoven began sketches for what was to become his Fifth Symphony four years prior to its first performance. He was a composer who worked over ideas slowly and with difficulty, and like many of his works the

Fifth was under continuous revision up through its first publication. The famous opening theme of the symphony has been often thought of as “fate knocking at the door,” but this description was attributed to Beethoven by a notoriously unreliable biographer. Carl Czerny, a better source of personal information, reported that Beethoven claimed it was really the song of the yellow-hammer bird in the Prater (a

Viennese park in which Beethoven was known to walk)—making the Fifth a very disconcerting Pastoral. Whatever its origin, this theme was apparently a favorite of Beethoven's for improvisations; it turns up in several works, notably the first movement of his Fourth Piano

Concerto, which shared a sketchbook with Op. 67.

The symphony had its premiere in a massive benefit concert Beethoven directed on December 22, 1808. Along with this

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*The bitter cold of the concert hall, the length of the program (four and a half hours . . .), and a severe lack of rehearsal time meant that the initial reception to [Beethoven's] Fifth was mostly one of stunned exhaustion.*

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huge work, the concert also featured the public premieres of his Sixth Symphony and the Fourth Piano Concerto, a vocal *scena*, movements from his Mass in C, and the Choral Fantasy, specially composed to provide a very grand finale. The bitter cold of the concert hall, the length of the program (four and a half hours, with the Fantasy repeated after it went awry), and a severe lack of rehearsal time meant that the initial reception to the Fifth was mostly one of stunned exhaustion—J.F. Reichardt remembered it only as “a large, very protracted, overlong symphony”—but it quickly became known and played throughout Europe. Its fame was increased by a lengthy analysis published two years after the premiere by E.T.A. Hoffman, who wrote ecstatically that “Beethoven’s instrumental music opens up to us the world of the immense and the infinite . . . [The Fifth Symphony] is conceived with genius, carried out with profound thoughtfulness, and expresses in the highest degree the romantic spirit of music.”

Our familiarity with the symphony’s opening deprives us of its harmonic surprise, in that this work in C minor seems to begin firmly in E flat. The elaboration of this theme, and of its answer, the magisterial horn-call and the gentle theme that follows, occupies the bulk of the exposition. (Interestingly, all these very different melodic gestures can be derived from the opening motive.) For such a volcanic and ferocious piece, its proportions are strikingly regular, with exposition, development, and recapitulation occupying nearly the same

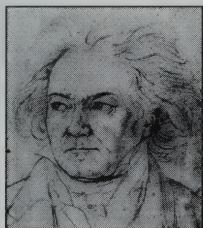
number of bars. The recapitulation is very close to the opening exposition, with some telling changes: the headlong flight of the movement is arrested by a meditative solo cadenza for oboe, and when the opening theme finally returns, it is now invested with the added power of the horns. The movement ends with an extended coda (again the same length as the other sections), introducing and discussing a new theme, and anchoring the movement firmly back in C minor.

The second movement, an *Andante con moto* set of variations, began life in a sketch of a rather banal *andante quasi menuetto*. The theme begins with the

violas and cellos in unison, then proceeds to a melody in the winds which is taken up by the violins. This ends with a triplet figure, introducing a new tune from clarinets and bassoons, repeated authoritatively by the brass. A coda of extended modulations sets the stage for the first of two extended

variations. Beethoven’s working-out of the possibilities presented by all the elements of this extended theme is brilliantly imaginative.

The *Allegro* which follows, a Scherzo in all but name, opens memorably with mysterious phrases from the bass, answered haltingly by violins. (This theme follows the same melodic profile, though in a different rhythm, as the finale of Mozart’s great G minor symphony, K550; Beethoven had actually copied Mozart’s melody on an adjoining page of his sketchbook.) All is resolved by the stentorian horns, declaiming a version of the first movement’s theme. The trio that follows, in C major, again begins with the



Ludwig van Beethoven

cellos and basses, this time with a bustling fugal theme that is carried through the orchestra. The movement gradually evaporates at its end, closing with a few pizzicato notes from cellos and basses that bring us back to the C minor of the Scherzo.

Here there has historically been some confusion as to Beethoven's intentions. Beethoven scrapped a repeat of the first Scherzo for the already over-long premiere, and most modern performances simply play the second Scherzo and move on to the finale. But Beethoven's own letters imply that he wanted something that turns up in some of his other symphonies, a complete *da capo* of the opening Scherzo through the Trio again, to produce an extended ABABA' form. One of the entries in Beethoven's conversation book seems to confirm this. Franz Oliva wrote with surprise to the deaf composer that a performance in the spring of 1820 "left out half the third movement; the fugal movement was only played once, then they came to where the violins play pizzicato and went straight into the Finale." In these performances we will

hear the full proportions of this movement, ending with the elusive second Scherzo.

At the end of this last Scherzo one of the most remarkable passages of a remarkable work occurs, as the timpani begin a pianissimo pulsation on C. Gradually, the violins evolve a version of the opening Scherzo theme, and then in only eight bars the orchestra surges from pianissimo to fortissimo and the brilliant C major *Allegro* arrives, with (for the first time in this work) piccolo, trombones, and contrabassoon enriching the full orchestra. This grand finale is notable for including in itself one more look back at the Scherzo, with its martial theme now an aching melody in the oboe. The finale ends with a huge coda culminating in fifty-five bars massively restating C major, a tremendous ending necessary to ground the harmonic tensions of this huge and expansive work.

—*Scholar and performer Robert Mealy has recorded and toured with many period instrument ensembles, including Sequentia, the King's Noyse, Les Arts Florissants, the Boston Camerata, and the Handel & Haydn Society.*

## BEETHOVEN'S BELOVED

Sir George Grove, in his 1898 analysis of the opening of Beethoven's Fifth, took its famous "knocking" theme to represent Beethoven, and the contrasting theme to stand for the young Countess Theresa Brunswick. "It surely would be impossible to convey them in music more perfectly—the fierce imperious composer . . . and the womanly, yielding, devoted girl. This was in 1794. The Countess became more and more intimate with Beethoven, and at last, in May, 1806... she and he were formally, though secretly, engaged. . . . It lasted with many fluctuations for four years and was put an end to by Beethoven himself in 1810. There could be no other result..."

—*Robert Mealy*

# H&H Educational Outreach Program

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*H&H Youth Chorus, performing at NEC's Brown Hall*

- The H&H Educational Outreach Program provides opportunities for children to both **hear** and **perform** classical music. H&H offers workshops, recitals, and youth concerts to area public schools at no cost, reaching more than 7,000 children each year.
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  - The H&H Youth Chorus: Doralene Davis, Director, an ensemble of 50 children, ages 8-13, from diverse communities throughout Greater Boston
  - **H&H Singers**, a preparatory chorus for children ages 8-13.
  - The **Treble Ensemble**, an all-female high school vocal group
  - Private voice, theory and piano instruction for students in grades 9-12.

*For more information, contact Robin Baker at (617) 262-1815.*

# H&H BIOGRAPHICAL TIMELINE

- March 4, 1815: The Handel & Haydn Society is founded "to promote the love of good music and a better performance of it."
- December 25, 1815: First public performance given at King's Chapel in Boston, includes excerpts from Handel's *Messiah*.
- April 1, 3, 4, 1818: First complete performances of Handel's *Messiah* in America.
- 1823: Beethoven is commissioned to compose a work for H&H, but dies before being able to begin.
- August 2, 1826: The Society Chorus performs at memorial services for John Adams and Thomas Jefferson held in Faneuil Hall. Daniel Webster, orator.
- January 26, 1845: First American performance of Handel's oratorio *Samson*.
- January 1, 1864: The Society Chorus performs for the Emancipation Proclamation celebration (Julia Ward Howe, composer of *Battle Hymn of the Republic*, is a member of the Chorus), Ralph Waldo Emerson, orator.
- May 27, 1883: The Society gives a benefit concert to aid Russian jews fleeing Czarist oppression.
- February 27, 1887: First American performance of selections from Bach's *Mass in B Minor*.
- December, 1963: The Society presents the first complete televised performance of Handel's *Messiah* for National Educational Television.
- March 28, 1965: World premiere of Randall Thompson's *Passion According to St. Luke*, commissioned by the Society in celebration of its 150th anniversary.

- 1967: Thomas Dunn is appointed Music Director of H&H and inaugurates a new era in its history, shifting focus from solely choral music to a balanced program of early and contemporary choral and instrumental music involving both performing and visual arts.
- March 25, 1977: H&H gives the world premiere of Daniel Pinkham's *Garden Party*, commissioned especially for the Society.
- 1985: The H&H Education Program is established to serve young people with limited access to musical performance.
- June 30, 1986: Christopher Hogwood is appointed Artistic Director, initiating "historically informed performances" with instruments appropriate to the time period of the piece.
- January, 1988: Jazz pianist Keith Jarrett performs in concert with the H&H Orchestra, beginning a tradition of showcasing Baroque and Jazz music in the same performance.
- April, 1996: H&H embarks on a collaboration with the Mark Morris Dance Group for a fully-staged production of Gluck's *Orfeo*. The production tours throughout the United States and travels to the Edinburgh International Festival, gaining international attention.
- March 27 & 29, 1998: H&H mounts a semi-staged production of Handel's *Julius Caesar* with Sylvia McNair in the role of Cleopatra.
- March 19 & 21, 1999: H&H gives its first world premiere in over 20 years with Dan Welcher's acclaimed *JFK: The Voice of Peace*.

# UPCOMING CONCERTS: 1999-2000 SEASON

*At Symphony Hall*

## FAVORITES FROM BACH'S LIBRARY

Friday, March 17 at 8:00 p.m.

Sunday, March 19 at 3:00 p.m.

Symphony Hall

PERGOLESI arr. Bach: Stabat Mater

HANDEL: *Armida abbandonata*

J.B. BACH: Suite in G Minor

Christopher Hogwood, conductor

Dominique Labelle, soprano

Marietta Simpson, mezzo-soprano

*H&H commemorates the 250th anniversary of J.S. Bach's death with a program highlighting works by composers whose works he considered influential in his collection.*

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## CLASSICAL MASTERS: MOZART & HAYDN

Friday, February 25 at 8:00 p.m.

HAYDN: *Theresa Mass*

MOZART: Sonata K278

MOZART: Sancta Maria Mater Dei K273

MOZART: Ave Verum Corpus K618

Paul McCreesh, conductor

*H&H continues its annual tradition of pairing two Classical greats, Mozart and Haydn. Paul McCreesh, one of today's most exciting and innovative young British conductors, leads the H&H Orchestra and Chorus in this varied program.*

## SCHUBERT/BRAHMS

Friday, April 7 at 8:00 p.m.

BRAHMS: *Neue Liebeslieder Walzer*

Works by Schubert and Rossini

Harry Bicket, conductor

*Enjoy an evening devoted to the genius of Johannes Brahms and Franz Schubert. Harry Bicket, known worldwide for his work in symphonic and operatic repertoire, leads the H&H Chorus in this program of enchanting music.*

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# “VIVALDI AND HIS VIOLINS”

Thursday, April 27 at 8:00 p.m.

Old South Church

*The Four Seasons*

*L'Estro Armonico* (Concertos 5-8)

Saturday, April 29 at 3:00 p.m.

NEC's Jordan Hall

*The Four Seasons*

*L'Estro Armonico* (Concertos 5-8)

Friday, April 28 at 8:00 p.m.

Old South Church

*L'Estro Armonico* (Concertos 1-4)

Selected Concertos: “La Follia” and  
“Ana Maria”

Sunday, April 30 at 3:00 p.m.

NEC's Jordan Hall

*L'Estro Armonico* (Concertos 9-12)

Selected Concertos: “Il Grosso Mogul” and  
“Il Favorito”

Christopher Hogwood, conductor

Stephanie Chase; Federico Guglielmo; Stanley Ritchie; Daniel Stepner: violins

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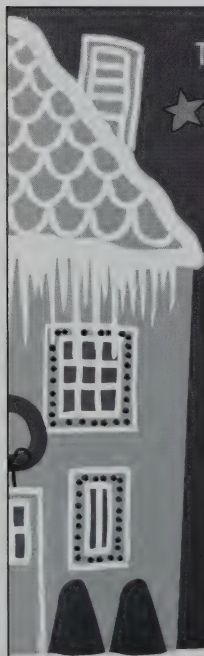
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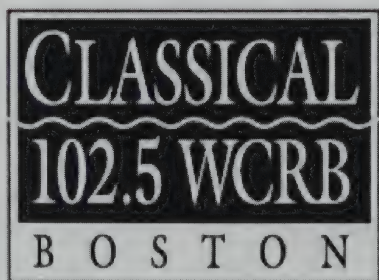
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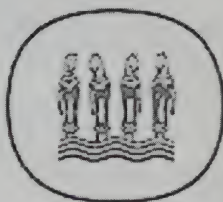
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# H&H CAPITAL CAMPAIGN

## "PRESERVING THE TRADITION"

The Handel & Haydn Society gratefully acknowledges the outstanding support of those who have made commitments to H&H's Capital Campaign. Successful completion of this \$2.5 million campaign for permanent endowment and working capital reserve will ensure the continuation of H&H's high performance standards and dedication to the music education of future generations.

### **Principal Gifts (\$100,000 and above)**

Dena & Felda Hardyman  
Mr. & Mrs. Remsen M. Kinne III  
National Endowment for the Arts  
Grace & John Neises  
Amelia Peabody Charitable Fund

### **Benefactor Gifts (\$50,000 to \$99,999)**

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Mr. Robert H. Scott &  
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Ms. Judith Lewis Rameior  
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## THE GEORGE GEYER FUND FOR ARTISTIC EXCELLENCE

In March 1997, an endowment of \$150,000 was established to honor the exceptional dedication of former H&H Governor Dr. George Geyer, who promoted the efforts to advance the artistic dimensions of the Handel & Haydn Society for more than fifty years. Income from this fund will be used to enhance the quality of H&H performances. H&H acknowledges the generous commitments made to honor Dr. Geyer by the following individuals:

### **Benefactor Gifts (\$10,000 and above)**

Leo & Gabriella Beranek  
The Virginia Wellington  
Cabot Foundation  
Dena & Felda Hardyman  
Jerome & Dorothy M. Preston

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Mr. James Joslin  
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Mr. Charles E. Porter  
Dr. Michael Fisher Sandler  
*in honor of Ms. Goldye K. Fisher*

Mr. & Mrs. Stephen Shaughnessy  
Janet & Dean Whitla  
† Mr. Robert Yens

### **Sustaining Gifts (less than \$1,000)**

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